# OUR STAGE.

A German Manager on the Prospects of the Season.

AUDIENCES AND PLAYS.

Miss Genevieve Ward on American Audiences and Critics.

ENTHUSIASTIC ARTIST.

The San Francisco Minstrels" Wonderful Programme.

#### A PLEA FOR ACTORS AND AUTHORS.

A few days ago Mr. Adolph Neuendorff, the manager and director of the Germania Theatre, recurred from his European tour, where he had been an search of new artists and new plays for his placesof entertain-

The season at the Germania begins on the 14th inst. and in order to learn from Mr. Neuendorff bis programme for the season, the composition of his troupe and other matters bearing upon the-conduct of the German stage, a representative of the Herald called

pos him for his views. Manager Neuendorff was found by the writer in his office deeply engaged in preparations for the coming season. He nevertheless promptly surrendered himelf to the interrogation points of the HERALD inquist tor, and opened the conversation by saying:-"The new era of the German stage, after the old Stads Theatre was closed in 1871, was inaugurated by the opening of the Germania Theatre in the fall of 1872. This is the establish-ment formerly occupied by Bryant's Minstrels. We found the stage entirely too small and inade quate for our purpose, and such dressing rooms as there were had to be torn down and rebuilt. A great deal of money was spent by me so as to suit its present higher artistic purposes and thus to create a cosey little theatre, fitted for the production of any ork either in the dramatic, operatio or somedy line. The theatre being simuted in the very best location for the German population 1 was convinced that in prier to succeed I would be compelled to create a tout ensemble in respect to actors and acting entirely superior to the former-presentation of German plays in this city. I therefore resolved to engage only those of the then resident German actors whom I knew to e up to the proper standard and to import the principal artists from Europe. This rule I have strictly adhered to up to this day. My company is, therefore, replenished every seasonaby new importations of the most favorite actors and accresses in Europe, selected;

THE GERMAN REPERTOTRE. "What about your repertoire, Mr. Neuendorff," queried the writer ?"

by me during my trips across the water."

"In that respect I differ with every other manager of the English speaking stage of this country for the following reasons :- First-The American theatres, on account of having a much larger public to carer to than any German theatre, can run a play for a longer number of nights, while I have to change very eften for the purpose of attraction. Second—The German ablic differs entirely from the American. The latter Is accustomed to long runs of plays, and even witness Germans adhere to the habits of the old country, and demand of me for their German theatre the same-rapid change of programme as is customary in Europe. There the managers make it a point to change their repertoire as often as possible for the sake-of vari-

How long can you run a play without damage to "How long can you run a play which washes it of pour receipts?"
"I have played certain pieces which made a list at the stars for a fortnight at the utmost, but these occasions are rare. Generally I am compelled to change every four or five nights, and even then it would not be pothey for me to repeat one of these plays during the season without orippling my receipts. This is the reason which debars me from building up a standing repertoire. I make it my utmost endeaver to vary my performances as much as possible, so as to offer to the only small portion of the German public which."
Trequents this theatre as many attractions as possible, it

Does not some of the American public patronize , Yea, sir, some, but not in great no who do attend more for the purpose of studying the German language."

AUDIENCES AND PLAYS.

"What is the character of your audiences?"

"The attendance at my theatre consists only of the. The attendance at my theatre consists only of the. Dest and most intelligent class of our German-American civilization modern literature, and well acquainted with atheatrical matters in Germany."

"Have you so many plays at your disposal that youre able to change your programme so often?"

"Yes, sir; the old German dramatic literature is so extensive, and our modern German authors are so productive, that I can never run short of interesting plays if I only keep myself well posted in all that appears in Germany. Besides this I have made constructed with a large number of the most renowned German authors, in which they bind themselves to furnish me with a certain number of plays every' season, which are my sole property, not only for they season, which are my sole property, not only for the German stage but also for the purpose of translating, adapting and reproducing the same on the American

Bluectial, Auxengraber, &c.

"Can you give a synopsis of the plays you intend;

"Can you give a synopsis of the plays you intend;

no produce this coming season?" "Can you give a synopsis of the plays you intend to produce this coming season?"

"My company has only arrived within a few days, and our \*\*pertoire has not been fully made out. Still, the following comedies, farces and vaudevillesare a few of those we shall present this season:—

"Die guten Freunde," Essex, 'Man sucht einen Ergieber, 'Im Vorzimmer seiner Excellenz, 'Pringeore,' Das orste Mittagaessen, 'Probirmammell,' Dora,' 'Die drei Languaense,' 'Frande Fritz,' 'Das vierte Geoot,' Ein Faustichiag,' 'Arria und Measa-lina,' 'Wir,' 'Coussne aus Wien,' &c.''

"If so many new plays are produced in Germany what is the reason that no more have been translated and transferred to the American stage?''

"Most of the German plays being pictures of German He and habits, and on this account uninteresting to the American public, are not well adapted for reproduction. Many of those, however, which are based upon more general subjects, have been translated and reproduced on the American stage, such, for instance, as Kuensel's 'Lieber Onkei' ('Champagoe and Oysters'), Moser's 'Utimo' ('Big Bonanz.'), Rosen's 'Citronen' ('Lemons.'), and a great many bethera.''

A CONTRAST INVITED. "How do German compare with French or Amer-"How to our man compared to the state of the

modern dramatic literature France, in my judgment, stands on a lovel with Germany."

"Do the Germans apply the same rules that Americans do to new plays and are they not naturally more exacting of the utmost excellence by reason of predjudice and education? They certainty show themselves to be so in the case of music?"

"In regard to a new play, the German has one great grole, and that is never to pass judgment theron on seeing only one of two acts. He will always wait until the enture piece is flushed in order to get the impression of the whole work. He then arrives at a conclusion for good or bad as the case may be. The measure of success in such an event is, is my opinion the same as it would be if applied by the Americans, pithough I am bound to say that the Germans are nomewhat more sentimentally inclined. As to their being more exacting by reason of prejudice and education, that is accounted for by the fact that those who patronize the German drams are, as previously stated, fasily conversant with the works of Schiller, Soethe, Lessing and also Suakespeare from their early youth."

PRICE ON PLAY.

"Hy wast method do you retain the patrouage of

Soethe, Lessing and also Suakespeare from their carly youth."

PRICE OR PLAY.

"By what method do you retain the patronage of your public? Is it price or play?"

"My method is to satisfy as well as to elevate the taste of my patrons, sithough I have to make concessions in my reperior: by performing not only high classical dramas, but also concedy, burlowque, &c., in order to other individual taste of the theatregoes. By these means I draw the masses and my entertainments yield a handsome revenue. In this respect my position is entirely different from many theatrical managers in Germany, who draw large subsidies from the government, and can therefore afford to indulge in the most extravagant expenditures. I try at all times to give the very best in every genre, at "essencial" prices,"

"In engaging your company for this season did you have a view to push a special "genre" of plays and intend to have any so-called "stars" play at your theatre?"

"No, nir. The material of which my company is

"No, sir. The material of which my company is composed is competent for any "genre' of plays, and as to "stare," my experience has taught me that a good stremble is worth much more, artistically as well as

trip in recard to the engagements made and plays acquired?"

"Very much indeed. I have had the good luck to engage none but first class stock actors and actresses from the very best theatres in Germany, and have also brought with me a large number of new plays, some of which I have mentioned above, from the pens of the indicated playwrights. The well accredited names of the brusts engaged by me in Germany, and who have since arrived are:—Alle, Elia Groeger, from the Stadt Theatre in Vienna; Mile, Bertina Necker, from the Stadt Theatre in Vienna; Mile, Hadwig Berlinger, from the Residenz Theatre in Bertin; Mile, Anna Martorel, from the Carl Theatre in Leinzig; Messurs, Franz Reinau, from the Corl Theatre in Mesbaden; Wilhelm Flieger, from the Stadt Theatre in Bremen; Oscar Will, from the Stadt Theatre in Bremen; Oscar Will, from the Stadt Theatre in Bremen; Oscar Will, from the Stadt Theatre in Bressan. Of my old company I have retained the following favorites:—Misses Schmitz, Heller, Wagner, Umlaui, Wolf, Kaselowska and Messre. Kessier, Bojock, Meyer, Wolkenstein, Rauk, Kremmer, Fortner, Hopf and Ruebaer. My scenic artist, Mr. Stocckel, and my stage carpenter, Mr. A. Dornbrach, and their staff, have been engaged during the entire summer in repainting, decorating the stage and auditorium, as also in preparing entirely new scene-ries."

THE RUSINESS PROSPECTS.

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"What is the prospect for business this season?"

"We expect it to be very good. The public seem to have regained confidence in a revival of trade, which makes them more liberal in their patronage of theat-

ricals."
"When does your season open?"
"On Saturday evening, the 14th inst."
From the above it will be seen that the manager of the Germania Theater has put forth unusual exertions to provide his patrons with the choicest entertainments for this new zeason, which, according to his statement and the array of talent and extensive repertoire provided, promises to be brilliant.

GENEVIEVE WARD ON PLAYS, AUDIENCES AND CRITICS.

A HERALD representative called upon Miss Gone. vieve Ward to ascertain how she was pleased by her eception in New York. He found Miss Ward visiting at the house of a triend in Thirty-fifth street, where she received him with the utmost cordiality. To the inquiry. "Itow are you pleased with your reception for a moment, and then said, in a deep, melodious voice, "What a question to ask me; how could I be anything but deligated? Wore you at my first per-

The reporter regretted that he had not been so for-"If you had been there you would say that I was

very bard to please if I had not been delighted. My reception far exceeded anything that I had anticipated. I was called out five times after one act and bree times after the others, and the ladies waved their handkerchiefs and the men cheered. I have no complaint to make of the public." "Have you of the press?" the reporter asked hesi-

tatingly. "No," said Miss Ward, decidedly. "The critics said that they would reserve their opinion of my morits until they saw me in another part. That is all I ask of them. If they had written the same of my Queen Katherine I should have felt disappointed, but my Jane Shore does not deserve any more than it

"You are certainly candid," said the reporter. "Do

you not like the part of Jane Shore?" "Not at all," replied the tragedionne, "there is nothing in it for me. It is entirely out of my line. I am essentially a tragedy actress and Jane Shore is a melodramatic part. Then, again, I do not like the busband in the end, but why? For the reason that she gives, 'the king is dead,' not because her cone moves her. And then she has very little to de on the stage, though she is there all the time, but on the stage, though she is there all the time, but she is more a target for abuse than anything elso. If aid not want to play Jane Shere in America, much less as an opening piece, but I followed the advice of my managers, Messrs, Jarrett & Palmer, in whose knowledge of the public I have implicit confidence. What they said has proved true, and the piece has made a decided success. Mr. Wills offered me the play three years ago, but I would not take it. When Jarrett & Palmer proposed my doing it in New York I went carefully over it again and entirely rearranged the third not, which, as played in Londou, is in three scenes. Now it is in one. Mr. Wills rewrote it entirely for me."

scenes. Now it is in one. Mr. Wills rewrote it en-tirely for me."

"What is the reason the piece has such a hold on the public when the principal part lacks so much?" "The reason of its extraordinary success is the

"The reason of its extraordinary success is the strong appeal to human sympathy throughout the entire play. The audience are increased from the first moment to the last, and the story touches them."

"Then you think that, on the whole, the critica were not are out of the way?"

"Taking two things into consideration they were not. First, that the part does not suit me; and second, that they wrote upon a first night's performance. Really, neither an actress nor a play should be judged by a test night. It is nothing more than a public rehearss! In France, of course, it is different. There the last rehearsal is equal to a public performance, but outside of France it is not so. Then, an actross is more or less trightened and it at ease on a first night. She does not know the acoustic properties of the theatre and cannot tell just how to use ner voice. It shall never lorget last should night, I was exceedingly tired, and the weather was so very oppressive that I could scarcely get through with the performance. If the warmth of the audience had not exceeded the warmth of the sudepose had not exceeded the warmth

ceeded the warmth of the atmosphere I doubt it I could have accomplished it. There seemed to be a dense space of damp heat between me and the audience that my voice could not penetrate. My ordinary tones du not cut through it, and I was alraid to force my voice. I know that I did not I was impossible to keep any "make-up" on, and paint and perspiration rolled down my cheeks together."

"Was there any particular reason why you should have been so fatigued?" the reporter inquired, anxiousir.

"Was there any particular reason why you should have been so fatigued?" the reporter inquired, anxiously.

"Indeed there was. You may not know it, but I stage manage all my plays. I have worked over that piece like a slave ever since we began to get it ready, I selected the goods for all the costumes, directed the rehearsais and made all the groupings for the tableaux. It was a great deal of work."

"And you should certainly have the credit of it," anist the reporter, gallantly.

"Well, yes, I think I should; Mr. Little also deserves praise, for he helped me bear the burden."

"Is the play mounted any better in England than at Booth's Theatre?"

"No, not a bit. It is mounted equally well'in both places. The third act is better done here because it is in one scene; saide from that they are the same. That is another strong point of the place—its mounting; it is certainly superb."

"When will you play Queen Katherine?" inquired the reporter, whose appetite had been whetted to see Miss Ward in a new role.

"Alast" replied the actress; "I am afraid not for some time yet, "Jane Shore" is doing such a fine business that it would be wicked to take it off. I am very anxious to play Queen Katherine, and yet I shrink from it, too, for Miss Cushman made the part so much her own during the last years of her life that peeple will at once make comparisons. My conception, however, of the role is very different. I play Caivert's version with gorgeous scenery, you know; he is the man who got up Henry V. with such spiendor."

"I certainly hope that we shall soon see you in a

"I certainly hope that we shall soon see you in a character with which you are in sympathy," said the character with which you are in sympathy, " said the reporter.
"Yes, I shall then appear to much better advantage. Reserve your juagment until you see me sa Katherine, Lady Macheth or Meg Merriez."
"Then I am to understand that you are highly gratified by your reception in New York?"
"Emphatically, yes. I were an ingrate otherwise."

'And what has minstrelsy to say for itself as regards the coming season?" asked a HERALD reporter yesterday of Mr. Birch, of the well known negro minstrei trio of Birch, Wambold and Backes, the San Francisco Minstreis. The place of conversation was the green room of their theatre and the time immediately after repearsal. Mr. Birth pad fest finished his part in the enlivening play of the "Iwo Tramps," and the impression left by his summary ejectment from the grounds of the country gentleman where pe had

been caught was evidently still fresh in his memory. "So you want to know about our prospects," sai d Mr. Birch. "I'm glad the HERALD gives us the same cuence as other managers, for we are going to do big

"Nothing out of the common run of your minstrel

business, I suppose?" "There you are wrong," exclaimed Mr. Backus in the same tone of voice he adopts when imitating "We are going in for the legitimate. That's

the trump care."

"Pragedy?"

"Yes, sir, tragedy. I'il tell you in confidence (here Mr. Backus spoke in a sepulchral whisper as he glaucen round the fines to see if any one was within hearing) we are about to produce 'Julius Casar' with a most wonderful cast."

"That proce has aiready had remarkable casts."

"Yes, yes, I know. But I'm to play Brutus in a blond wig, Ad Wyman, that tail fellow over there, is to be the lean and hungry Castius. He's lean chough, and you'd think he was hungry if you ever saw him tackie a square meat, Biron here is to be Julius. Julius gets stabbed, you know. And Wamboul will be Marc Antony, while Encardo is to play my wife (Brutus', you know).

(Brutts', you know).

"That will be a wonderful combination."

"Won': it? Bents Devenport, Birrest and Bangs all hollow. And then the properties and scenery. They'll be awfully grand. We have bought three new frames and sevents whitewash brushes on pur-"And atter Julius Castor ?"

"Well, when we fus to at a hundred or two nights we'll have 'Hamlel' and 'Macboth.'"
"Are you not to have any original piecesy"
"Ut course. We have a melodrama by a local

"How do you mean stolen?" queried the reporter, puzzled at the minstrel's metaphor.
"I mean our original productions, or rather mybut never mind—our original productions, our tragedies, comedies and musical compositions. Productions on which I have spent sometimes as long as an hour or two are bodily stolen and reproduced without my getting either cash or credit for the work."
Wambold here broke in to observe that it was not sorprising that he did not get credit. People were beginning to get their eyes open, he knowingly explained.

peginning to got their eyes open, no knowingly ex"Who are the guilty parties, Mr. Backus?" asked
the reporter, hastening to divert the minstrel's mind
from the sarcasm of his colaborer.

"There are lots of them," he answered. "Thore's
Lester Wallack, Boucleault, Fisks and a dozen others.
They can be seen every night in the anditorium of
our theatre disguised and taking notes.

"Yes," added Birch; "they look the 'Two Orphans'
from us." "And the 'Golebrated Case,' "added Backus,
"and the—and—and—well, in fact, all the great succoases."

"and the—and—and—well, in fact, all the great succasses."

"Come, let's take a look at the scenery," said Wambold, rising and leading the way to the stage. The reporter accepted the invitation and during the tour he
was entertained with curious explanations and marveilous stories of wealth and fame.

"And isn't it unfortunate about the insurance?" said
Birch, gazing in sadness on the surrounding scenes.

"What is the trouble with the insurance?"

"Why, the companies refuse to take the risk. They
say that if a fire occurred and any of this scenery was
burned it would break them."

"What is the future of negro minstrelsy, Mr.
Birch?" asked the writer as he took his departure.

"It's full of premise," answered the minstrel. "The
time is near at hand when the dagger must give way
to the cork, the melodrama to the song and dance.
(Frand minstret theartes will be built in all the large
cities and the greatest of artists will be engaged.
Money will flow in rivers. And thus," added Backus,

"whil the rightcous ever triumph and virtue be its
ewn reward."

A PLEA FOR ACTORS AND AUTHORS-SUGGES-TIONS BY AN OLD PLAYER-WHY A DEA-MATIC AUTHORS' ASSOCIATION SHOULD BE

Few gentlemen connected with the dramatic profession have been more industrious with their pens than Mr. Harry Watkins, the well known actor. And when a member of the Guild has written or adapted thirty-five or forty plays his judgment is entitled to consideration. A reporter of the HERALD, therefore, meeting him a day or two ago, suggested a thought in connection with the Dramatic Authors' Society.

"Stop," said Mr. Watkins-and a pleasant smile rippled over his lace. 'I have a paper in my pocket that deals with that very subject. I was going to send it down to the HERALD; it will save you the trouble of an interview, and, using a bit of alliteration, it condenses my conclusions." Thereupon the old actor produced the following:-

THE AMERICAN DRAMATIC AUTHORS' SOCIETY.

Whatever their merits may be, no worthier motive protection than that which prompted certain gentle-men to organize an association under the above title. It ever we are to have a national drama this is the first certain step that has yet been taken to insure its establishment. That it will meet with discouragement and opposition from those who erroneously imagine that such an institution will prove detrimental to ridiculed and contemned by parties who entertain a personal pique against some individual member o the organization must also be anticipated. That it will be poch-pooked and laughed at by those who de not believe there exists any latent talent for dra matic authorship among our people may be regarded as a certainty. But none of these causes should dishearten those who have taken this matter in hand or deter them from attempting to demonstrate that our countrymen are capable of accom plishing anything within the scope of intellectual development. When the Continental Congress con vened at Philadelphia tu 1776 a prominen counced it an "assemblage of fools, with only one

pronounced it an "assemblage of fools, with only one sensible man in it—he who declared that they must all hang together." But they succeeded in a task much more difficult than that attempted by the founders of the American Dramatic Authors' Scoiety. In every other Seld where brains are needed our people have won the highest honers, yet this has only been secomplished because every encouragement was given to stimulate ozerdon.

WHAT EXPERIENCE TEACHES.

After an experience of forty years (for I have been connected with the stage since childoood), I almost wonder that an American play with any pretensions to literary merit ever received a public hearing. Men of letters as well as men of muscle have to depend for a livelihood on the result of their labor, and what incentive has yet been given in this country to write for the stage? Not many years have passed since a manager would argues.—"Why should I pay a liberal sum for an American play, which may fail, when I can purchase a successful foreign play for fitteen cents?" At this peried, though, the foreign dramatist reased nothing from the received nothing trem the received.

at this portled, though, the foreign dration of his play in the United States,
and therefore railed at our managers and publishers
as pirates and clauored for an international copyright. But this was not granted. On the controltion to the dramatic or musical compositions of
foreign authors. The interentive genius, nowever, of
some speculating Cotunband discovered a way to
nullily and evanes this law by keeping his case out of
the United States courts, where it properly belonged,
and appealing to the common law in a State court,
where his claim to a "proprietary right" in his a
palpaole violation of the United States constitution,
on its of the state of the United States constitution,
on its of the united states constitution,
will remain emen more effective for their purpose
than any international copyright, from the stand,
would eventually give them a monopoly of the American stage, while the American dramatist of Europe
will remain emen more effective for their purpose
than any international copyright, from the stand,
would eventually give them a monopoly of the American stage, while the American dramatist could find
no corresponding benefit in Europe, where he would
be uncoremoniculy kicked out of court did he advance auch a claim as the "right of property" in
abrogation of a statute law.

It is not not represent the country of restorating. I
would rather appeal to the copidity or resioning. I
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would rather appeal to the copidity or resioning. I
would rather appeal to the copidity or relimiterest—
inst greatest of motive powers—or our managers by
showing the delasion they are laboring under as to
the attractiveness of foreign made plays when compared with our nome made productions. Notwithstanding the past half one try the control of the coptry of the productions, and the "great disadvantage under which they have a
great disadvantage under which they have
they are the productions, and the "great of the protry of the same of their productio

financially, than a single good actor surrounded by lesser lights."

ENGAGEMENTS.

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AMERICA NOT A BARREN FISLD.

mercilessify attacked his maiden efforts. Bulwar's career is an excellent illustration of the strugile of the American drama for a recognized existence and appreciation.

The idea is often advanced that America is barren of subjects for the dramatist's use. This is risculously absurd. As the War of the Rosea was a fruitful theme for the dramatists of Englandso does the Revolution of '76 teem with plots of the most absorbing interest, while the colonial life of the New England Purians and early settlers of the Middle and Southern States offer a rich and almost virgin field for the writer in search of home subjects. Some ambittous attempts have been made in this direction. George Miles, of Baltimore, in his play of ''De Solo,'' struck a rein in which there is rich material for able pans. ''De Solo,'' struck a rein in which there is rich material for able pans. ''De Solo,' was well written, and contained several beautiful and impressive date and increase our people are successfully competing with the brightest civilization of Europe there is no apparent reason why it should lag berind in the ability to produce good acting plays. Let our writers have a fair opportunity for competing with foreign dramatists, and when plays are offered for managerial inspection let them be judged by their merits, and the best produced, withour regard to the brithplace of the author. This is not the case at present, for so long as a loreign play is obtainable the work of a native author will be beld in abeyance and brought forward only as a deroiler resort, and then, not because the managenients at all sanguine of success, but because there is nothing else to be bad.

As industriations, hanced it to a triced for perusul and she epinion as to its acting capacity. The report was favorable, and the storing capacity. The report was favorable, such a favorable produced, without high play and the play and the success as a present of a many favorable local and the substance of the stage direct, halled the managenies of his kinds, and the sub

### MUSICAL AND DRAMATIC NOTES.

Miss Louise Pomerov's new play, "The Adiron dacks," was handsomely received in St. Louis last

night. So says a telegram.

Mr. Alfred Burbank, the well known elecutionist, has made arrangements for a number of appearances

during the coming season.

Nat Goodwin and Eliza Weathersby appear at the Arch Street Theatre, Philadelphia, this week, in Woolff's new play, entitled "Hobbies."

Mme. Reniz's Minstrels, a combination in which there is considerable excellence of a variety character, are travelling through the New England towns.

Mr. Edduard Remenyl, known as "the Liszt of the violin," and chief among the artists of the Old World, will come to America in November at the close of his

Continental tour.

Mr. Richard Arnold, the well known violiniat, who has been in Europe preparing specialties for the coming season, under the direction of Leonard, will return to New York about the 16th inst.

Private advices say that Sothern has taken a fresh lease of success and is sweeping shekels into his money bags by the handsidl. His old plays are still the favorites of the English stage.

Miss Arabella Root has organized a company and taken to the road for the season, making a specialty grammes shows that she has made good selections Mme. Di Murska will reappear for the urst time it New York in lour years about the 25th of September, the anniversary of her departure. M. de Vivo, her manager, reports that the past season has been fairly

Mr. Adolph Nenendorff, the manager of the Germania Theatre, and his own musical director, and likewise the organist of St. Mark's Church, is spoken of as the successor of Theodore Thomas in the directorship of the New York Philbarmonic Society. The first presentation in this country of Miss Rose Eytinge's new play, "The Woman of the People," will be given at the Walnut Street Theatre, in Philadelphia, tols evening. Miss Eytinge will be supported by Mr. Cyril Searle and the regular company of the Wal-

benefit performance for the yellow fever sufferers in the South, and we are promised among her own sex such names as Genevieve Ward, Clara Morris. Ads Cavendish, Mrs. W. J. Florence, Rose Coghlan and others.

Herr Wagner's "Lohengrin," M. Gounod's "Mercille," with Mile. Gerster in the title part, and Biget's Carmen will be assigned to Miss Minnie Hanck. Mr. Mapleson is now in Paris looking out for other fresh

August Wilheling, Mile. Faustina and Maurice Strakosch will arrive on Thursday next by the steamer Celtic. The renowned violinist, Wilheling, will in augurate the musical season at a concert at Steinway Hall on Monday, September 23, assisted by several

eminent artists.

Mr. J. N. Pattison will give a concert at Mount Vernon, at the request of a number of its influential citizens, on the 18th inst., for the benefit of the yellow laver sufferers. He will be assisted by several well known artists. Mr. Steinway is cordially co-operat. ting in the noble work.

Mr. W. J. Florence is organizing a company for the production of his new play written by Paul Merit. It te said by those who have read it to be full of strong dramatic work and thoroughly in keeping with the reputation afready made by the well known actor and his excellent helpmate.

Among the popular musical selections played by

Theodore Thomas at Gilmore's Garden during the week was a musical sketch representing source, the start of the hunters, a trolic at noon, the return and sunset. It was composed by Mr. Stetson, a young gentleman who will be favorably remembered by all who frequent Steinway's.

Miss Clara Louise Kellogg, Signor Pantaleoni, Mile. Letta and Mr. Conly, of the Strakosh Opera Company,

will arrive in New York to-morrow, on the steamer Scythia. Miss Kellogg's season will begin at Booth's after the termination of the present theatrical en gagoment there. Hor advance agent wisely refrains from saying anything about the milliners and painters sne has patronized or the fashion plates she is ex pected to advertise.

An excellent work is monthly presented to the public under the name of the "New York Drama." It is a choice collection of tragedies, comedies, targes comedicties, &c., handsomely printed in large type.

others, and if it were better known would command a large circulation. It is replete with interest and worthy of preservation on every theatre goer's library table. The publishers are Mesers. Wheat & The opening of Mr. Henry Mapleson's Marie Roze operatic concert season will take place at Steinway Hall on the 30th of September. The following artists comprise the combination :- Marie Roze, prima donna; S guor P. Brignell, tenor (the "silver voiced"); Mr.

W. T. Carleton, buritone; Mr. Biumenberg, cello; Mr. Ferd Duickes, plantet: Mr. G. Carlberg, conductor

nicely illustrated for the benefit of amateurs and

of the orchestra. It is understood that Mme. Roze father-in-law to appear in opera, owing to engage-ments made far ahead by Mr. Mapleson, Jr.

Mr. Herrman, the great prestidigitateur, will begin his engagement of four weeks at the Aquarium, on the his first appearance in this country after an absence of over two years, and he brings with him an entirely new repertoire of leats of legerdemain. He will be assisted by a corps of European attendants, and the were, it is said, never seen or attempted here before, Some of these are alleged to be startling in the effects. In one of them persons are made to appear and disappear beneath the eyes of the audience and while a netting is spread around the stage. As no trap doors are used the difficulty of performing this feat will be notter understood. His first public per-

Mr. Theodore Thomas takes his benefit at Gilmore' Garden on Wednesday evening. The occasion will be memorable one, first because of the programme and secondly the co-operation of the New York Philhar pietra. All the reserved seats are said to have been already purchased. The programme arranged is as tol.ows :- "Kuiser March," Wagner; "Vorspiel, Queen of Sheba" (new), Goldmark; valse "Caprice," Rubin stein; song "Nosl," Adam, Signor G. Tagliapietra. Selections from "Rheingold" (new), Wagner; over-ture "Fidelio," Beethoven; largo, Handel; cavatina, "Casta Diva," "Norma," Bellint, Miss Emma Abbott; symphonie poem, "Les Preludes," Liszt; overture "William Tell," Rossini; aria, "Salgo gia," Nabucco, Verd', Miss Emma Abbott; waitz, "Wiener Fresken," Strauss; Hungarian march, "Rikoczy, Berlioz. The eason will close at the Garden about September 29. Mr. Thomas leaves New York for the West October 1.

#### NATIONAL SWISS FESTIVAL.

TWENTY-FIFTH ANNIVERSARY OF THE HEL-VETIA CLUB-FIVE THOUSAND PROPLE AT SCHUETZEN PARK--A GRAND CONCERT AND SHOOTING PROGRAMME FOR TO-DAY.

A most wonderful change was apparent in the

Schuctzen Park yesterday. A gayly and well dressed throng of people walked to and fro amid the flower-bordered walks or sat quietly listening to the music. The side shows, so common to previous lestigone, and the exasperating itinerant "little German band" no longer shrieked and pounded to the utter day for an open air tôte could not well have been chosen. The cool westerly breezes from the mounand stirred the leaves and flowers of the park, making it a most delightful place or sojourn. There was an entire absence of the rowdy element, and the several societies and their friends passed the day in an Rifle Club, the twenty-afth anniversary of which the festival is designed to commemorate, were present is full force, of course, and there were also large representations from other Swiss societies, as well as French and Italian. The Helvetia, which is the oldest rifle club of New York city, is exceedingly proud of its record, and this is the first festival of a national character which it has attempted. The programme of amusements which has been prepared is naturally different from those of most other festivals. The usual side shows will be entirely prohibited and the booths and restaurants will be wanting. It is designed to make the festival one that will be stiractive to the better class of people. The shooting, of course, will be the teature, and during three days the best marks men of the country are expected to take part. Many of them were at the park yesterday arranging for their shooting ters. The prizes are numerous and handsome and in value aggregate over \$4,000. Bowling (tenpins) is also to receive considerable attenten, and the prizes for the most expert at that sport are about \$1,000 in money. There will be five targets at which the shooting will be done. There are "Helvetin" prizes about \$500. "Columbia" prizes about \$1,500. ring target prizes \$400, man target prizes \$400 and "point target" prizes, \$400, man target of the rife club only are permitted to shoot, but the other targets are open to all comers. The shooting will be closed at three o'clock in the alternoos. The daily programme of amusements, which is a varied one, comprises concerts bether linear particles of the park it is evident that the club and principally upon the shooting for the success of the affair Dancing will be inseed at hire o'clock in the alternoos. The daily programme of amusements, which is a varied one, comprises concerts bether linear particles of the park it is evident that the club depend principally upon the shooting for the success of the affair Dancing will be indeed in daily and evening at the grand pavision, which selegantly decorated with the Swiss and American colors. Prominent among the decorations is the bane in full force, of course, and there were also large representations from other Swiss societies, as well as

of crowds of people that followed them. The concert in the alternoon was a most delightful entertainment. Leiboldt's military orchestra of 100 pieces discoursed an excellent programme, which was interspersed with songs by the societies.

THE FIFTH REGIMENT IN CAMP.

The grounds of the Richmond Club, at New Dorp, Staten Island, were taken possession of on Saturday atterneon by military force, and will not be surrendered to their proper owners until this evening. The present incumbents are some four hundred and sixty members of the Fifth regiment, N.G.S.N.Y., under command of Lieutenant Colonel Gimpel, who are enjoying forty-eight hours of camp life under the most auspicious circumstances. This is the first attempt of this portion of the State militia to go through the regular duties of field life. From the experience of the Eighth regiment at Creedmoor on the Fourth of July the efficers determined not to expose their men to the scorohing heat of midsummer, and certainly no better day then vesterday could have been chosen for their purpose. The grounds of the club, including the half-mile track, contain eighty-three acres, affording ample room for all the purposes of the encampment. For the accommodation of privates there are 120 tents, and for the officers of various grades some forty more. These stand on the level green, within a stene's throw of a long ridge or embankment of sand frusting the beach. Near the entrance a long covered stand has been fitted with tables, whereon are spread, in tempting array, the tin caps and plates of the privates, high said low. Hard by stands a summer house, whence "arreams of cool lager unceasingly flow." Able-bodied men, however, are always on hand to see that there is no overflow. Lieutenant Colonel Gimpel expressed great pleasure yesterday at the excellent behavior of the men and their pericet sobriety. The rules and regulations of camp life, he said, were strictly observed and all hands seemed in excellent bumor. Reveille comes at six A. M., latigue call at half-past six and breakinst half an hour later. Yesterday the regiment was thoroughly drilled in proparation for the dress parade which occurred at five o'clock, half an hour earlier than the time announced. Throughout the afternoon the road leading from the station at New Dorp to the camp ground, a ten minutes' ride, was crowded with visitors in carriage and on loot, and the parade was witnessed by fully two thousand five hundred persons, many ladies occupying seats in the judge's stand. Everything passed off favorably, the exercises beth in the manual and in marching being very fairly performed. The regiment at the conclusion of the parade, and said that he had never seen it look or act better. The camp was named "Camp Ward," in honor of Brigadier General Ward, from whom a letter was received regretting his inability to be present. Trains leaving the New Borp station were crowded to the platforms. Camp will be broken this evening. could have been chosen for their purpose. The grounds of the club, including the half-mile track,

#### BUYING OLD MASTERS. [From the Pall Mall Gazette.]

A gentleman recently purchased in Italy a picture by an old master, but was not allowed to take it out of that country. But there is a way of getting over this difficulty, which is sometimes suggested by the venders of the old masters—namely, to have a modern landscape painted over "the gem," and thus hidden, the custom house authorities will hidden, the custom house authorities will never stop it. The suggestion is clever and ingenious, but my alvice is, do hot availyourself of it. Some five and twenty years ago a traveller picked up a veritable gem from a well known gallery, whose owner parted from it with tears, and only for a valuable consideration—and that it might be safely smuggled out of the constry a modern landscape was painted over it. "When you get it to England any picture cleaner with a high inger will remove the veil of the modern painter and reveal the beauties which it concealed." The pian succeeded admirably up to a certain point. The picture cleaner had not a "light finger." He removed the modern landscape, but it doing so unfortunately rubbed out at the same time the old master; and the purchaser, when the picture was cleaned, found that al he had really got to adorn his gallery was the portrait of a general officer of the time of George I. in full uniform.

## FINE ARTS.

HOME AND POREIGN STUDY. In advocating last week the treatment by native geore painters of home subjects it was far from our intention to discourage art students of any class from going abroad to study. What we want is simply to have them, on their return home, apply the experience gained by work in foreign schools to the depiction of the life round about them. As France, Spain and other countries endow their best students with we must encourage our young artists, after a ther ough home preparation, to go to Europe to study. For figure painters foreign instruction is especially necessary, as there are lew artists here in this line of a high enough order for stadouts to look up to them as masters. Then to this class, when aided by foreign contemporary guidance, the galleries of the Old World are instructors as varied in their scope as they are elevating in their influence. The spirit of rivalry engendered by large classes of students working under the same great man in their struggles for success and his approbation, followed by increased interest in the student is also highly advantageous,

The benefit of all foreign study is, however, often aimost nutrified by lack of suitable proparation, and men enter the studto of a Gérôme or a Cabanel to work in color whose ideas of drawing and modelling are of the vaguest. It would be as sensible to attempt a study of calculas without a knowledge of algebra. Before a student leaves this country to study in either of the European art centres he should be well grounded in the dras principles of his art by a thorough course of instruction in home art schools, which in some instances, notably in that of the Art. Students' League, of this city, furnish every advantage. The weakness in drawing occasionally seen in otherwise strong painters who have studed abroad is due to the fact that they were not fully prepared by a course of academic study to profit by foreign instruction in composition, color and general technique. In fine they, where talented, have become strong painters, with very grave faults, and resemble houses decorated in the neight of art which rest upon insecure foundations. True, as many will say the student can ground himself in his art abroad as well as at home; but it must be remembered that once in that exhibitating art sime sphere the youthful artist citen finds plodding study distanted that once in that exhibitating art sime sphere the schon than to produce careful studies from the nude. To the lack of a proper course of training on the part of many of our young painters in Paris, Munich and cleawhere are due those qualities in their work which give ground to the wholessic charge of instation to which they are subjected. They caten at the tricks and mannerisms of great men and olten secure only these, and derive nothing of the solid qualities which have given them fame. Whit the pupils of contemporary masters who have become well known such is not the case. Detaile can in no way be accused of being an imitator of his master, Mensonier, be Neuville of Picot, Aims Tadema of Baron Leys, Vibert of Barrias, Bridgeman of Gorome, or David Neal of Pic

The benefit of all foreign study is, however, often

THE APPROACHING OPENING OF THE AR

The Art Students' League, the most vigorous of our

art schools, will respen its classes for the season of 1878-79 on Monday, September 30. To be a member of the League one must intend to make art a profession, but the classes are open to all amateurs and art students. Applicants for admission to the hie class must submit a full length drawing of a figure from a cast or from life for the portrait class; a drawing of a head from a east or from lite, and for the composiiton class an original design. Admission to the sketch

a head from a cast or from life, and for the composition class an original design. Admission to the sketch
class is secored simply by application to the sketch
class is secored simply by application to the sketch
class committee. There will be ladies and gentlemen's
life classes of three hours each daily, and one for genclemen in the evening of two and a calf hours. The
portrait class for both ladies and gentlemes will be in
operation six hours daily; one hour will be devoted
to the sketch class each afternoon and the composition class will meet every Saturday.

As already announced, William M. Chase will be prolessor of drawing and painting; Walter Shirlaw will be
professor of composition, J. S. Hartley, the sculptor,
will continue as professor of medeling and artistic
anatomy, will give a course of lectures and will
uemonstrate in each life class; Frederic Dielman will
instruct in perspective every iortinght, and the preparatory class in drawing from the cast will probably
be in charge of J. C. Heckwith. The monthly are
receptions and exhibitions which were such an instructive and pleasant feature of the last art season,
will be continued. The prospects are that the classes
will be continued. The prospects are that the classes
will be very full. A number of students are expected
from the West and from neighboring cities. The
Jeague now has the whole upper floor of the building
on the corner of bixteenth street and Fitth avenue,
and alterations have been made to utilize the space
acquired since last season as moch as possible. The
president of the League is Frank Walter and the secretary is W. H. John Harper.

The National Academy free antique school will open
on October I and the life school as soon as a class is
formed. Applicants for admission to the antique
classes must present for the inspection of the council
a drawing frem a cast of some part of the human
body. The classrooms for drawing from casts and
from the life have undergore thorough renovation.

body. The classrooms for drawing from casts and from the life have undergone therough retovaties. Two new statues and several new busts have been added to the large collection of casts.

The Woman's Art School at the Cooper Union will reopen on October I. The instructor in painting is R. Swain Gifford; Wyatt Eaton will have charge of the alternoon class in the life and antique schools, and J. Alden Weir of that of the morning. The lecturer on art is William H. Goodyear. Mirs. Carter remains as principal of the school. The morning schools are free and only such as intend to make art a profession are admitted. The afternoon paying class has been organized to meet the wants of those who desire to study art as an accompishment. The lists of the school are full and there are 300 applicants waiting for vacancies.

THE LOAN EXHIBITION OF THE SOCIETY OF DECORATIVE ABT.

The second loan exhibition of the Society of Decorative Art will open at the National Academy of Design on October 15. The society is desirous of making sign on October 15. The society is desirous of making the approaching display as successful as the last one, and respectfully solicit of the owners the loan of antique objects of art, embroideries, old lace, old plate, antique jewelry, china and pottery, paintings, drawings, engravings, etchings, objects of Chinese and Japanese art and whatever is rare, curious and artistic. These loan exhibitions are of great value to the public as art educators, as well as a means of securing funds for firmly endowing the society.

STUDIO AND OTHER ART NOTES. The Metropolitan Museum of Art opened on the 24

J. Mulvany is in town on a visit.

The Tile Club are going on another trip. They wilt ake in Race Rock this time. There will be twentyfive cuts illustrating the article in Scribner's on their

take in Race Rock this time. There will be twentyfive cuts iliustrating the article in Scribner's on their
last trip.

Rocert Cushing, the sculptor, has finished a small
model in clay for the colessal broeze bust of Thomas
Moore, which is to be erected by the St.
Patrick Society of Brockiya in Prospect
Park. Several sculptors have been invited
to send sketch models in competition
and all are to be in by the 10th instant. Mr. Cusning's rendition is a good and vigorous one. The face
of the poet is full of character, and the curly hair, intellectual forehead and quietly smiling mouth, are
well given. The sculptor has nearly thrished the clay
model of the statue "Mayflower," before described.

Waiter Shiriaw has just completed a ploasing little
picture called "The Goasips," a couple of German
peasant girls are standing with jugs by a fountain,
while an old woman taiks as she pumps water into
her wash tub. The little figures are neat, the story is
well told, and the coloring is strong and rich.

Heary Muhrman, a young Cincinnati artist, has
just returned to this country from Munich, and latends staying in this city. We were much pleased
with a number of his German atudies in pencil and
water color, of figures, mail interiors and bits of
charen decoration. They show much talent and have
good perception of detail combined with bread effects.

J. S. Harticy has just fluished a bewitching little
bust in clay, called "Sunflower," the third of a series.
It represents the head of a brigat-eyed, sweetmonitied, dimpled little girl of lour or five years,
with an inverted sunflower on her head as a hat and
with the leaves of the spinos, is a girl with a hilly for
a hat, and "Roce" is a sweet woman's head, with
long, curling hair lalling down over the breasis and
with an opening bud placed in the hair, just above
the centre of the forehead.

## FOREIGN ART NOTES.

William T. Dangett is in Spain. Divveneck has returned to Munich from Venice. The painter of "The Orphan Girls," bought by Miss

The painter of "The Orphan Girls," bought by Miss Catherine Woile in the late Salon, is Hector Doroux, and not Juies Lelebvre, as inadvertently stated.

The city of Paris has voted 60,000; for the purchase of works from the Salon, and possibly of some from the Universal Exposition.

St. Germain is to have a statue of Thiers.

They have inaugurated a monument of Paul Louis Courier at Véreix, Indre et Loire, France.

The premier grand prix for painting has been awarded to M. F. Schommer, pupil of M. M. Pils and Lenmann; the second grand prix was given to B. L. Doncet, a pupil of M. M. Lelobvre and Boulanger, and the premier second grand prix was given to H. L. Buland, a pupil of M. Cabanet. M. Doncet had su exquisite bend of a young girl (No. 704), in the late Academy exhibition here, which will be recalled with pleasure by those who saw it.

The Princess Louise's studie, in the garden of Kensington Palace, is nearly finished. It was despigated by E. W. Goodwin.